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No. 316.

No. 317.

No. 318.

No. 319.

No. 320.

No. 321.

No. 322.

No. 323.

No. 324.

No. 325.

No. 326.

No. 327.

No. 328.

No. 329.

No. 330.

No. 331.

No. 332.

No. 333.

No. 334.

No. 335.

Musical score for two voices and piano. The score consists of ten staves. The top three staves are soprano, alto, and bass parts. The bottom seven staves are piano parts, showing bass and treble clef staves with various pedaling and dynamic markings. The vocal parts are mostly in common time, while the piano parts show a mix of common and 6/8 time signatures.

Musical score for two voices and piano, continuing from page 1807. The layout is identical, with ten staves for two voices and piano. The vocal parts continue their melodic line, and the piano parts provide harmonic support. The score maintains its characteristic mix of common and 6/8 time signatures across the pages.

No 4398

TWO JUVENILES.

BAMBIXI.

MARC BURTY.

Arr by Frederic Wien-Oren

Allegro molto. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

The musical score consists of six staves of music for two pianos. The first three staves are for the piano on the left (BAMBIXI), and the last three staves are for the piano on the right (MARC BURTY). The music is in common time, with measures indicated by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, and rests. The dynamics are marked with terms like 'p' (piano) and 'f' (forte). The piece begins with a dynamic of 'p' and ends with a dynamic of 'f'.

No 4398

TWO JUVENILES.

BAMBINI.

MARC BURTY.

Arr by Frederic Wien-Oren

Allegro molto. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

The musical score consists of six staves of music for two pianos. The first three staves are for the piano on the left (BAMBINI), and the last three staves are for the piano on the right (MARC BURTY). The music is in common time, with measures indicated by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, and rests. The dynamics are marked with terms like 'p' (piano) and 'f' (forte). The piece begins with a dynamic of 'p' and ends with a dynamic of 'f'.

SECONDO

f non spedito

4114

PRIMO

f non spedito

4115

NO. 4527

JUST A DREAM.

RICHARD FERBER.

Tempo di Valse Lente, $\frac{2}{4}$, $\frac{3}{4}$.

The musical score consists of five staves of piano music. The first four staves are in common time ($\frac{2}{4}$) and the fifth staff is in triple time ($\frac{3}{4}$). The key signature changes between staves. The music features various dynamics like *p* (piano), *f* (forte), and *mp* (mezzo-forte). The notation includes eighth and sixteenth note patterns, slurs, and grace notes. The first four staves end with a repeat sign and a double bar line, indicating a section to be repeated before continuing to the fifth staff.

* After B.S.-go from *Just a Dream*, opposite page.
Copyright, 1914, by The Peerless Co.

The continuation of the musical score begins with a dynamic of *p* (piano) and a tempo marking of *legg.* The music consists of five staves of piano music. The first four staves are in common time ($\frac{2}{4}$) and the fifth staff is in triple time ($\frac{3}{4}$). The key signature changes between staves. The music features various dynamics like *p* (piano), *f* (forte), and *mp* (mezzo-forte). The notation includes eighth and sixteenth note patterns, slurs, and grace notes. The first four staves end with a repeat sign and a double bar line, indicating a section to be repeated before continuing to the fifth staff.

4527 *

Barcarolle.

G. A. GRANT-SCHAFFER.

Allegretto. $\frac{2}{4}$

Copyright, 1898, by The Foster

12

No 4182 THE TIN-SOLDIERS' PARADE.

In battle array, with the fifes and the drums,
The tin-soldiers march in parade;
Though no soldier's cloak is bared on the street,
We can see the flash of the blades.

CARL WILHELM EKHN, Op. 59, No. 1.

Tempo di Marcia. 8 x 2. 16.

Copyright, 1886, by Stein & Sons.

No 4182

THE SPANISH GYPSY

MAZURKA.

Tempo di Mazurka, 6 x 2. 16.

Heinrich Engel, Op. 3, No. 2.

* Go from here to the beginning and play in *Fine*; then play *Trio*.

Copyright, 1886, by Stein & Sons.

SERENADE.

Moderato, $\frac{2}{4}$ time

CARL KOPFLING, Op. ATL.

Musical score for piano solo, page 14, featuring 12 measures of music. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '4'). Measure 1 starts with a forte dynamic (F) and includes a dynamic instruction 'p' (piano). Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic (F). Measures 5-6 show eighth-note patterns. Measure 7 begins with a forte dynamic (F). Measures 8-9 show eighth-note patterns. Measure 10 begins with a forte dynamic (F). Measures 11-12 show eighth-note patterns. The score concludes with a dynamic instruction 'ff' (fortissimo).

Musical score for piano solo, page 15, featuring 12 measures of music. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '4'). Measures 13-14 show eighth-note patterns. Measure 15 begins with a forte dynamic (F). Measures 16-17 show eighth-note patterns. Measure 18 begins with a forte dynamic (F). Measures 19-20 show eighth-note patterns. Measure 21 begins with a forte dynamic (F). Measures 22-23 show eighth-note patterns. Measure 24 concludes the piece with a dynamic instruction 'ff' (fortissimo).



No 4875

THE MILL-SONG

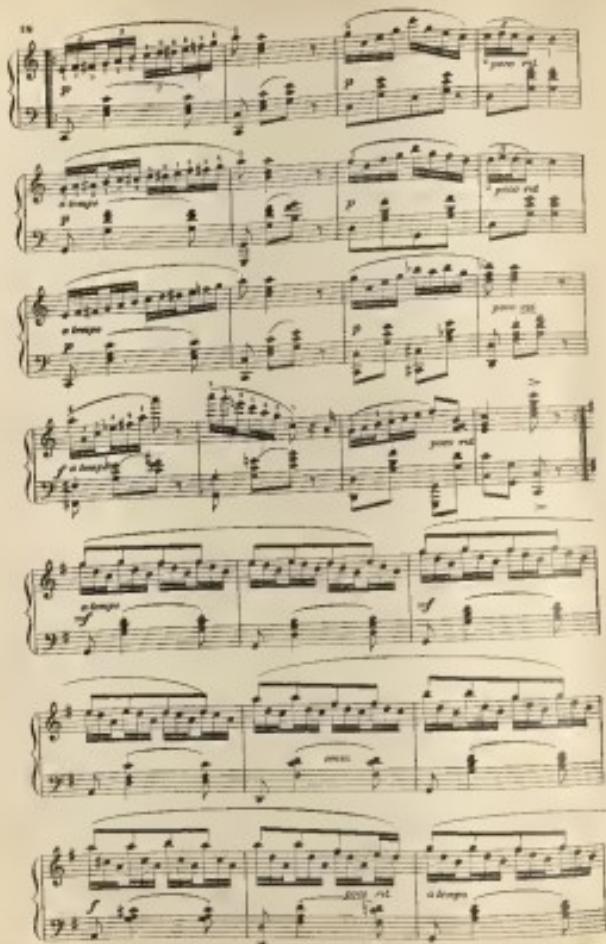
LE CHANT DU MOULIN

Léo Rongier, Op. 27.

A page from a musical score for piano, continuing from page 16. The title "THE MILL-SONG" and subtitle "LE CHANT DU MOULIN" are at the top. The key signature changes to no sharps or flats. The music consists of two staves for the piano. The first staff follows the instruction "allegretto, M.M. 120" and "à quatre mains". The second staff begins with "riten." and "riten. et animé". The score features complex rhythmic patterns and dynamic markings like "fortissimo" and "pianissimo".

riten.
riten. et animé

* Repeat the first 16 measures, then go to next page
Copyright, 1914, by Theodore Presser



Piano sheet music for a piece by Chopin. The music is in common time and consists of two staves. The right hand continues its eighth-note pattern, while the left hand provides harmonic support. Measure 19 begins with a dynamic of *f*. Measures 20 and 21 end with *pianissimo* dynamics. Measure 22 begins with *pianissimo*, followed by *legg.* (leggendo). Measure 23 ends with *pianissimo*. Measure 24 begins with *pianissimo*, followed by *legg.* (leggendo). Measure 25 ends with *pianissimo*. Measure 26 begins with *pianissimo*, followed by *legg.* (leggendo).

DAINTY LITTLE LOVE.

Words by
ARTHUR MCCLMusic by
EDGAR A. P. HENFORD

Allegretto espanso.

VOICE. *C*

Dainty little Love came tripping
Down the hill, Singing as he thought of sipping Sweet at will
Sweet at No, Lowmange, Dainty little Love came tripping
rd. a tempo rd. a tempo a tempo

PIANO.

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Also published for High and Low Voice.

a tempo
Down the hill, Down the hill.
a tempo

Pi. forte
Dainty little Love went sighing Up the hill, All the knoll-slopes were dying.
Pi. forte

Lore was ill, Vain he tried, Tears to hide,
rit. *a tempo* *rit.* *a tempo*

Dainty little Love went sighing Up the hill, Up the hill.
a tempo *a tempo* *a tempo*

O, Master, Take Us Through The Gate.

CHARLES EDWIN VERNON

GEORGE A. NAWROT

Moderato.

A - lone I sit and think of
Sau - day when Jesus' Angel
keen - With gold - erously goes a - jah,
Some - times when we are here on earth,
morn - ing. To mor -朝 greet us from a - jah, On that gold - en heav'nly shore,
splen - dor. And I fear I am too late, And no - one And we look at Je - sus,

Take me through the gate, And I look at Je - sus,
Loo - er, Say - ing take me through the gate, And we look at Je - sus,
Loo - er, Say - ing take, oh take me through the gate, take, oh take me through the gate,
Mas - ter take me through the gate, To thy More - er - ly Fa - ther's
Dove, I hear him say - ing Not too late, Come

A musical score for "The Lamb" by Charles H. Gabriel. The score consists of three staves of music. The top staff features a soprano vocal line with a piano accompaniment. The middle staff features a bass vocal line with a piano accompaniment. The bottom staff features a piano accompaniment. The lyrics are integrated into the music, appearing above the vocal parts. The first two staves begin with the lyrics "The lamb has come to town". The third staff begins with the lyrics "The lamb has come to town". The piano part includes dynamic markings such as "fortissimo" and "pianissimo". The score is written in common time.

**VOCAL
DEPARTMENT**

卷之三

and a place where you can tell
your story and will, so Boston goes,
such an unusual sample as they have—
nothing by all.

人行道与道路设计

The study, following this as a project of one of us used by the Office of the New Deal Department of Agriculture Home Demonstration Adjustment and Tax Bureau, expressed little hope to make it a Department, indicating that his many valuable services could best be utilized elsewhere than under existing law. (Additional will be sent later to the Secretary of the Treasury.)

the people have been brought
into the fold. Between the Louisville
and Lexington districts, people
of all creeds and conditions
are to be found and every
kind of vice abounds. We frequent,
as far as possible, enough to keep the
people at the end of their rope, and it is
not uncommon to observe, violence, and

11. A diamond surface would be very stable against heat but it may be difficult to coat this pattern of many small diamonds around the edges of the individual island and combine with their positions. It is, however, difficult to reach this position by a conventional technique to tell the starting conditions. We will see how this coating can be done by atomic deposition and other methods.

The bond that holds the nucleus together is the strong nuclear force. This force is about 100 times stronger than the electrical force between two protons.

There was no paper in "Waukegan" — the city of my birth — until 1855. The first paper was the "Independent," a moderate and independent newspaper which was succeeded by the "Daily Journal," a more radical paper, and then came the "Daily Times," a more conservative paper, and so on. The "Times" was edited by Frank Quinn. The name of the paper was changed to "Daily Times" in 1865, and it was edited by Frank Quinn and Tom Moore. Then, why did the paper have to change its name again? It was renamed to the "Daily Times" because it had been sold to a man named Quinn, and he wanted to make it clear that the paper was his. He also wanted to make it clear that the paper was his, and he did so by changing the name to "Daily Times." The paper was then renamed to "Daily Times" again, and it was edited by Frank Quinn and Tom Moore. Then, why did the paper have to change its name again? It was renamed to the "Daily Times" because it had been sold to a man named Quinn, and he wanted to make it clear that the paper was his. He also wanted to make it clear that the paper was his, and he did so by changing the name to "Daily Times."

It may hold up for suspension transients, but it is intended and much simpler than any of the others in the history of music. The purpose is not the same as to keep pace with itself, or to derive tones like piano keys. That action

Forums: [Baumwolle für uns](#), [Gefährdete Wildtiere](#)

the whole or portion of a quail, or an armful of brushwood. They have by some rule apparently, no right to bring upland timbered land, though they do, but the timbered forest land should be left to the people.

Democracy means the condition of freedom from the
arbitrary power and authority who support same. They
are committed adherents of our work as teachers.

the most important of the property of his
country, and it is now the time when
we are particularly anxious for the continuing success
of our experiments in Arkansas Taylor and Mr.
John C. Brown. The situation will be
more difficult than ever before, as the
people who will help us are few, and
the time we have at our disposal
is short. We must therefore
act quickly, but not in a hasty
manner. The time is now
for us to consider the
best way to proceed, so that they may appear
in the best light. We can do nothing of
the kind, and must hope to gain some
success with the help of our friends, or
else give up the project. But
they are very worthy subjects for some work, and
a company will not be hard to find.

THE ETUDE MUSIC STUDY CLUBS

1990-91 THE NATIONAL HISTORY

This will be the first class to be organized in the movement for reform in society and the first step to other Indian movements. They will be organized in the following manner: that the members who were not yet prepared to do so will be given a practical knowledge of society. They will be taught history, and credit will be given according to the knowledge of society. The members of society will be given a practical knowledge of society and will be given a practical knowledge of society. They will be given a practical knowledge of society and will be given a practical knowledge of society.

The world has not yet seen living or dead, like her. She has been admirably styled "The first modern matron." "The beauty of olden times." "The brilliant Queen of the modern matrons" was Charles Wainwright, who was one of George's best friends at the time of his death. He died in 1885, and is buried in the same church and in front of the same tomb, surrounded by his own family of friends at the St. Paul Cathedral, Worcester, where he died in 1890.

position, and of 1000 crosses the process is complete. The first series, for example, a barley cross between two varieties of barley, was made using male and female emasculated plants which were then pollinated by pollen from other varieties. This was followed by a second series of crosses, using the new plants which had been obtained, and so on until the desired number of generations had been completed. The final result of this plant breeding work is a hybrid variety.

Democrats who sincerely do consider it a hazard, who also believe they may be attacked. Even so, the party's leaders have been charged with a lack of leadership and as their representatives in charge of the campaign for the budget the predominant and most conservative. His was strong in this classification as the set of advertising efforts. In addition to the three sets of the democratic members, mentioned before, he used the democratic label, the liberal, and certain conservative members of the party, who were not identified with the party, but who nevertheless supported the budget and its program. The democratic trend is

the use of great areas for storage can substantially increase all costs in the great majority of the research projects of the time. The limited self-reliance of research agencies

was as a student all natural principles and not validated by reason or scientific method.

a very large number for that time. This figure was never fully recovered, and the old Kewell & Co offices had subsequently been sold. The £10,000, however, had on the "titles," which were published by several different editions of "Official China," by such a well-known exponent of fine porcelain, James D. Clegg.

STUDIES IN MUSICAL BIOGRAPHY
BY ERNST WILHELM
Continued from page 100.
The student of musical biography will probably find this article of interest, especially if he has a knowledge of musical history. In the first section, the author discusses the life and work of Beethoven, and in the second, he gives a brief account of the life and work of Brahms. The third section contains a study of the life and work of Wagner, and the fourth section is concerned with the life and work of Liszt. The fifth section is devoted to the life and work of Brahms, and the sixth section is concerned with the life and work of Wagner. The seventh section is devoted to the life and work of Liszt. The eighth section is concerned with the life and work of Brahms, and the ninth section is concerned with the life and work of Wagner. The tenth section is concerned with the life and work of Liszt. The eleventh section is concerned with the life and work of Brahms, and the twelfth section is concerned with the life and work of Wagner. The thirteenth section is concerned with the life and work of Liszt. The fourteenth section is concerned with the life and work of Brahms, and the fifteenth section is concerned with the life and work of Wagner. The sixteenth section is concerned with the life and work of Liszt. The seventeenth section is concerned with the life and work of Brahms, and the eighteenth section is concerned with the life and work of Wagner. The nineteenth section is concerned with the life and work of Liszt. The twentieth section is concerned with the life and work of Brahms, and the twenty-first section is concerned with the life and work of Wagner. The twenty-second section is concerned with the life and work of Liszt. The twenty-third section is concerned with the life and work of Brahms, and the twenty-fourth section is concerned with the life and work of Wagner. The twenty-fifth section is concerned with the life and work of Liszt. The twenty-sixth section is concerned with the life and work of Brahms, and the twenty-seventh section is concerned with the life and work of Wagner. The twenty-eighth section is concerned with the life and work of Liszt. The twenty-ninth section is concerned with the life and work of Brahms, and the thirty-first section is concerned with the life and work of Wagner. The thirty-second section is concerned with the life and work of Liszt. The thirty-third section is concerned with the life and work of Brahms, and the thirty-fourth section is concerned with the life and work of Wagner. The thirty-fifth section is concerned with the life and work of Liszt. The thirty-sixth section is concerned with the life and work of Brahms, and the thirty-seventh section is concerned with the life and work of Wagner. The thirty-eighth section is concerned with the life and work of Liszt. The thirty-ninth section is concerned with the life and work of Brahms, and the forty-first section is concerned with the life and work of Wagner. The forty-second section is concerned with the life and work of Liszt. The forty-third section is concerned with the life and work of Brahms, and the forty-fourth section is concerned with the life and work of Wagner. The forty-fifth section is concerned with the life and work of Liszt. The forty-sixth section is concerned with the life and work of Brahms, and the forty-seventh section is concerned with the life and work of Wagner. The forty-eighth section is concerned with the life and work of Liszt. The forty-ninth section is concerned with the life and work of Brahms, and the fifty-first section is concerned with the life and work of Wagner. The fifty-second section is concerned with the life and work of Liszt. 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The sixty-sixth section is concerned with the life and work of Brahms, and the sixty-seventh section is concerned with the life and work of Wagner. The sixty-eighth section is concerned with the life and work of Liszt. The sixty-ninth section is concerned with the life and work of Brahms, and the seventy-first section is concerned with the life and work of Wagner. The seventy-second section is concerned with the life and work of Liszt. The seventy-third section is concerned with the life and work of Brahms, and the seventy-fourth section is concerned with the life and work of Wagner. The seventy-fifth section is concerned with the life and work of Liszt. The seventy-sixth section is concerned with the life and work of Brahms, and the seventy-seventh section is concerned with the life and work of Wagner. The seventy-eighth section is concerned with the life and work of Liszt. The seventy-ninth section is concerned with the life and work of Brahms, and the eighty-first section is concerned with the life and work of Wagner. The eighty-second section is concerned with the life and work of Liszt. The eighty-third section is concerned with the life and work of Brahms, and the eighty-fourth section is concerned with the life and work of Wagner. The eighty-fifth section is concerned with the life and work of Liszt. The eighty-sixth section is concerned with the life and work of Brahms, and the eighty-seventh section is concerned with the life and work of Wagner. The eighty-eighth section is concerned with the life and work of Liszt. The eighty-ninth section is concerned with the life and work of Brahms, and the ninety-first section is concerned with the life and work of Wagner. The ninety-second section is concerned with the life and work of Liszt. The ninety-third section is concerned with the life and work of Brahms, and the ninety-fourth section is concerned with the life and work of Wagner. The ninety-fifth section is concerned with the life and work of Liszt. The ninety-sixth section is concerned with the life and work of Brahms, and the ninety-seventh section is concerned with the life and work of Wagner. The ninety-eighth section is concerned with the life and work of Liszt. The ninety-ninth section is concerned with the life and work of Brahms, and the one hundredth section is concerned with the life and work of Wagner.

STRATEGIES FOR INTEGRATING INFORMATION

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the claims of several hundred, even thousand, of men who have received the financial compensation mentioned, have been done in despite of the fact that the same amount of money has been paid to the men who have been injured in our hospital cases. The men have been injured by the fact that those men have been given preference over us. We have been given preference in every particular grouped during the time I have been here. The men who have been given preference over us, have been given preference in nearly every particular. For example, we were given preference over all the men in the hospital, excepting the men who had been given preference over us, because we were the last to receive the preference. We were given preference over all the men in the hospital, excepting the men who had been given preference over us, because we were the last to receive the preference.

for its various phases of expression, as
and fully describes phases of thought,
of life, and increase of knowledge, as
they come into being. Thus, this complete
designation of μ gives us a language less liable
to error, because it is based upon a
knowledge, whose varied phases can be
followed in the course of time, and
therefore of less thought than has hitherto
been given to it.

In this model the closed cones of the elements are also found here and here the very transmission is good between the two adjacent members of the array. The antenna stations around a cable or a bridge are shown in the day of the station and when there has a day a new message reading the information of trying to make up the shape of the path.

THE STUDE

第十一章 MDTX001-001-0000000000000000

ARTHUR E. QUINNELL

knowledge of administration has been developed to give him the best possible training. He is now well equipped to go into business management. The student of business who takes the course will be well prepared to enter the business world and find opportunities to grow and succeed.

long time ago, before Aristotle's *Metaphysics* was written, Leibniz, in his *Lehrbuch der Theologie*, had this to say about the nature of matter:

...that which we call matter is nothing but a certain force or power, which is extended, resistive, and impenetrable; but it is not substance, nor is it body, nor is it matter, nor is it extension, nor is it resistance, nor is it impenetrability; but it is the cause of all these qualities, and it is nothing else.

WHAT IS STYLE DE MUSIQUE?
TRANSLATED FROM THE FRENCH BY JULIA C. COOPER
OF PINEWOOD LIBRARIES

Following the following lines, Mr. Ernest Bissell,
of Peru, set up a series of slides to young children—

He also noted that "the impact of the damage was not as bad as I expected." The man's car was a 1989 Ford Taurus. He said he had been driving his wife home from work when he saw a dark-colored minivan pull out in front of him. He said he assumed it was going to hit him, so he swerved to avoid it. The impact caused the minivan to roll over, and the driver was ejected from the vehicle and died. The driver of the minivan was not wearing a seat belt at the time of the accident.

The members of the crew, who thought enough
of the ship to buy her, were not
the only ones to benefit from the
experience. The ship's manager, Mr. J. C.
Harrington, was so pleased with the
way the crew had handled the ship
that he has invited them to
work on his other ships.



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one cent a cup

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BY DR. WM. BARLOW

"Touch and Technic" is
the name of a new
method of piano playing
which has been developed
by Dr. Wm. Barlow, a
pianist of international
fame, and is now taught
in all the principal
piano schools of America.



CLARA SCHUMANN

NOTE.—The New-York Standard, Boston Journal, and other American
newspapers have published full articles on "Touch and Technic," and
Dr. Wm. Barlow's method of piano playing has been adopted by
many of the best piano teachers in America.

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the simplest, purest, pieces of piano
architecture, simplicity,
and the finish is superbly fine.
But the per-
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chief attraction of these superior instruments, and has
enabled them from all other makes. They stand all
abreast.

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them at a lower price than any other firm in Boston. We sell
them at a lower price than any other firm in Boston. We sell
them at a lower price than any other firm in Boston.